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MISCELLANEOUS.

THE DECORATION OF THE CAPITOL. — Signor Costigini, who is decorating with allegorical frescos the rotunda of the Capitol at Washington, has completed two groups, — Penn's Treaty with the Indians, and the Industrial Colonization of New England, — and has half finished a third, — General Oglethorpe meeting the Georgia Indians. He is working rapidly, and it is thought he will have the remaining groups — The Colonization of Georgia, The Battle of Lexington, Declaration of Independence, Surrender of Lord Cornwallis, The Battle of the Thames, The American Army entering the City of Mexico, and Labors in the Gold Mines of California — completed by next fall. — *Boston Transcript*.

THE CAPITOL AT ALBANY, N. Y. — A break having been discovered in one of the stones composing the ceiling of the Assembly chamber, Superintendent Eaton has been directed to have a complete survey made, to see if there could have been any settling of the building, and, if so, whether such settling caused the break. "If this is the case," says the *New York Tribune*, commenting on the occurrence, "the fault lies necessarily with the first architects and builders. The public, however, will think less of the question of personal responsibility than of the fact that the amazing extravagance displayed in the construction of this building may have failed to provide for the most important detail of all, viz. stability." The broken stone has been replaced by a new one.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

ATHENS. — Late excavations on the western declivity of the Akropolis have brought to light some interesting sculptures, among them a relief with a fine quadriga.

PERGAMON. — Among the latest discoveries a marble statue of Athena, headless, but otherwise intact, is mentioned as the most important. The statue was found in the temple of Athena and is thought to belong to a good period of Greek art.

ROME. — In an account of late excavations in Rome, given by Signor R. Lanciani in *The Athenæum* of Nov. 27th, mention is made of a circular building, with columns and entablature beautifully cut in white Carrara marble, discovered on an ancient street which underlies the Via di S. Sabina, on the Aventine. The bas-reliefs of the frieze represent groups of sea monsters and tritons holding a medallion of Faustina, or else of a lady closely resembling that empress. A marble tripos, four feet high, ornamented with scenic masks, gorgonic heads, dancing fauns, etc., the broken hand of a colossal bronze statue, some terra-cotta friezes, etc., were also found.

NAPLES. — The remains of very extensive baths, surrounded by other buildings, have been discovered by Prof. Novi, near Herculaneum, and pieces of granite and marble, ornaments in glass, and interesting mosaics, have already been brought to light.

AIX-LA-CHAPELLE. — The remains of a Roman villa have been discovered in the neighborhood of Aix-la-Chapelle. As the objects so far found seem to warrant the undertaking, the whole site will be laid bare next spring.

YORK. — Three small domestic altars, and the greater part of a large statue, have been found in the garden of the Nunnery at York. The figure, writes Mr. J. Raine in *The Academy*, represents the god Mars, or an emperor in military dress, and although somewhat roughly cut in grit-stone, has been taken from a good model, and is a very pleasing specimen of Britanno-Roman work.

TITIAN. — It is reported that a hitherto unknown portrait of Isabella, the wife of the Emperor Charles V., by

Titian, has been discovered among a number of pictures sent to the Viennese museums from Castle Ambras.

MUSEUMS AND COLLECTIONS.

FLORENCE. — The pictures hitherto stored in the magazines of the Uffizi and in the tower and garrets of the Municipal Palace are to be exhibited. Those in the magazines, writes Mr. C. Heath Wilson to *The Academy* of Nov. 20th, are now visible, and may be divided into three sections: 1. Pictures of merit, some in bad condition, but still worthy of preservation; 2. Pictures of little value as works of art, but interesting as records of ceremonies, manners, and dress, etc.; 3. Excessively bad landscapes, fit for destruction. From the whole mass Mr. Wilson singles out a large unfinished picture, by some attributed to Botticelli, as of special interest and importance. This painting is valuable, not only on account of its subject, which Mr. Wilson conjectures to be a Triumph of Faith, in the person of Savonarola, surrounded by his disciples, but also for the very reason that it is unfinished, as it allows an insight into Botticelli's method, if it be indeed by him. "This remarkable picture," says Mr. Wilson, "will, no doubt, be the object of much discussion and difference of opinion. If painted, as seems obvious, in honor of Savonarola, its consignment to oblivion may be readily explained. It is to be hoped that under the present judicious management of the galleries it will find a suitable place, where its quality and its meaning may be carefully considered."

THE TIBERINE MUSEUM. — This Museum, writes Signor R. Lanciani to *The Athenæum*, was opened to the public on Nov. 15th. It comprises four halls and a garden. In the garden are kept the remains of the Pons Valentinianus, of its parapets, of its inscriptions, and of the triumphal arch which stood as a *tête de pont* on the cis-Tiberine side. Within the halls are exposed the paintings and stucco ceilings found in the Farnesina grounds, the bronze statues, the coins, the marbles, the potteries, etc. found in the bed of the river, and the statues, busts, etc. found in the tomb of C. Sulpicius Platorinus.

THE LOUVRE. — A fire lately broke out, about noon on a Sunday, in the room of one of the guardians at the Louvre, in the wing occupied by the directors of the National Museums, and directly under the rooms occupied by the collection of drawings. Fortunately the flames were quickly extinguished, without injury to any of the works of art contained in the building. This incident will serve to keep alive the opposition to the proposed installation of the "Administration des Beaux-Arts" in the Louvre, which was alluded to last month in these columns. — The marble bust of a child, an Italian work of the fifteenth century, acquired by the museum at the sale His de la Salle, has been placed in the Michelangelo room.

PRINT COLLECTION, PARIS. — This collection has acquired by purchase from the family of Jules Jacquemart, the celebrated etcher lately deceased, a complete set of proofs of *all* the plates ever executed by him, and including *all* the states of each plate. The collection also contains impressions from all wood-blocks or plates engraved by others from his designs, carrying the number of specimens up to 1,500, arranged in fifteen portfolios.

MUSÉE DE CLUNY. — The late acquisitions of this Museum include the collection of foot-coverings of all ages and from all countries made by Jules Jacquemart, the deceased etcher. M. du Somerard, the curator of the Museum, is about to finish a catalogue of the collections contained in the Palais des Thermes and the Hôtel de Cluny.

MUSEUM OF CASTS, PARIS. — The casts, made for this Museum, of sculptures from the cathedral at Amiens, have been finished. They comprise the statue of Christ, with its socle and the ornamentation surrounding it, the statues of the Virgin and the twelve Apostles from the doorways of the church, and the bronze tombs of Erard de Foulloy and of Godefroy d'Eu in the interior.

DIJON. — The museum containing the rich art collection left the city by Mme. Trimolet was opened on Oct. 31st. According to the *Chronique*, the catalogue "contains about 2,000 numbers, and it may be said that all branches of art are represented by examples of great value."

LILLE. — The Museum at Lille has received from the French government the *Ex-voto* of Ulysse Butin and *Un Coin des Halles* by V. Gilbert. It has also bought Cazin's *Tobie*, exhibited at the last Salon, and has been given two other important pictures, the *Diogène* of Bois-le-Comte and *Le Matin* by C. Bernier.

BRUSSELS. — A museum of reproductions of works of art, to be enlarged by a system of exchanges with other countries, is about to be formed in one of the buildings lately occupied by the exhibitions held in honor of the semi-centennial of Belgian independence.

SYDNEY. — The new National Gallery of Art at Sydney, New South Wales, was opened on Sept. 22d. The Trustees of the Academy of Art, says *The Athenæum*, have secured commodious galleries, parts of the building erected for the late International Exhibition.

ART EDUCATION.

ÉCOLE DES BEAUX-ARTS, PARIS. — At the distribution of the prizes awarded the pupils of the School, which took place on Sunday, Nov. 28th, M. Turquet, Under-Secretary of State for the Fine Arts, made the following announcement in his opening speech: "An important innovation is about to be engrafted upon the course of instruction. The

Superior Council has voted to introduce into the School the simultaneous and *obligatory* study of the three arts of architecture, sculpture, and painting. It was not possible, indeed," continued M. Turquet, "to do more than vote the principle, and the practical steps remain to be taken. But these will follow shortly."

EXHIBITIONS AND SALES.

THE SALON OF 1881. — Numerous changes in the management of the next Salon have been proposed. At a late sitting of the "Conseil Supérieur des Beaux-Arts," M. Turquet announced that the limits of space would make it absolutely impossible to receive more than 3,000 paintings, which is 957 less than last year. At the same sitting it was proposed to select 500 of the best works exhibited, and to hang them together in a "Salon d'honneur," and a sub-committee of ten was elected, consisting of MM. Guillaume, Bonnat, Puvis de Chavannes, Delaborde, Edm. About, Charles Clément, Antonin Proust, Spuller, Gérôme, and Cabanel, to whom the proposition was referred for consideration. At the meeting of this committee quite a number of other propositions came up, such as the removal of the rule restricting each exhibitor to two works; the doing away of all privileges of the "exempts," even in the case of members of the Institute; the admission of art-industrial objects; the removal of the restriction prohibiting members of the jury from awarding prizes to members of their own body; the creation of five new money-prizes of 4,000 francs each for travelling purposes; the substitution of less costly medals for those of gold and silver, etc. At the sitting of the council before mentioned it was also proposed to unite together every three years the most remarkable works of the Salons of the three preceding years. But against this proposition the objection was justly urged, that many artists would find it impossible to send these works, as the best are often sold out of the country.

LONDON. — The Winter Exhibition of the Royal Academy, which opens on the first Monday in January, will be of special interest, as many old pictures will be loaned by the owners of celebrated collections, such as Mrs. Hope, the Earl of Carnarvon, and Lord Cowper, who among other things will send the Panshanger Madonna of Raphael. A separate room will be devoted to drawings by Flaxman.

English criticism is as little inclined to be always complimentary as that of any other country. "Art at its lowest ebb," says *The Academy*, in speaking of the Winter Exhibition of the Society of British Artists, "would not be an incorrect description of the great mass of the pictures here; yet, as compared with previous exhibitions in this gallery, there are one or two encouraging symptoms. The mania for portraying misshapen kittens has abated, and there are not more than two pictures of children sucking their thumbs."

MANCHESTER. — For Nov. 7th, the first free Sunday at the exhibition of pictures at the Royal Institution, about 3,000 tickets were issued.

NEWCASTLE-UPON-TYNE. — About 700 pictures were exhibited at the autumn exhibition of the Arts Association, and of these, according to *The Athenæum*, 135 were sold for £5,200.

REMBRANDT SALE. — A collection of 165 of Rembrandt's etchings, nearly all of them in good condition, which was sold at auction in London on Nov. 20th, realized

the sum of £1804 1s. 6d. The following list of the highest prices obtained is copied from *The Athenæum*:—*The Adoration of the Shepherds*, second state, on India paper, £25; *The Flight into Egypt*, from the Schloesser collection, £35; the *Ecce Homo*, third state, from the Esdaile collection, £39; *The Descent from the Cross*, second state, from the Debois collection, £45; *Christ Entombed*, first state, £25; *St. Jerome*, from the Lanckrinck and Schloesser collections, £66; *St. Francis Praying*, second state, £29; *The Persian*, second state, £27; *The Flute-Player*, second state, from the De Fries collection, £28; *The Woman with the Arrow*, second state, £28; *Six's Bridge*, second state, from the Schloesser collection, £37; *A Peasant carrying Milk-Pails*, second state, with margin, £44 10s.; *A Village near the High Road*, fourth state, with a square margin, £50; *A Landscape with a Ruined Tower*, third state, from the Cannenburg collection, £35; *A Cottage with White Pales*, second state, £28 10s.; *John Lutma*, third state, from the Knowles collection, £34; *Ephraim Bonus*, second state, £41 10s.; *John Cornelius Sylvius*, from the Schloesser collection, £34 10s.; *Burgomaster Six*, third state, from the La Motte Fouqué collection, £30.

MONUMENTS.

The city of Lyons has opened a competition for a statue of Ampère, and another of Pierre Dupont is to be erected in the same city by a committee formed for the purpose. Nice is to have a statue of Garibaldi, the fund for which is to be raised by contributions by natives of France, Alsace, and Lorraine only. Rouen proposes to raise a monument to Gustave Flaubert. A monument to the memory of the French soldiers who died in Belgium in 1870-71 was lately unveiled at the cemetery of Evere, near Brussels. Valenciennes is to have a monument in honor of Watteau, for which the design was made by Carpeaux; its cost will be 90,000 francs, of which the state agrees to pay two thirds.

The figure of Germania, for the monument to be erected on the Niederwald, has been sent from Dresden to Munich, to be cast in bronze. It is the work of Prof. Schilling, of Dresden, is about as high as a three-story building, and weighs about 80,000 pounds. The figures of War and Peace, for the pedestal, and the reliefs representing the departure of the German army, and the proclamation of the king of Prussia as emperor, will soon be finished.

NECROLOGY.

PETER JOH. NEP. GEIGER, a well-known historical painter, for a long time professor at the Academy of Vienna, died on Oct. 29th, in his seventy-sixth year.

EDMOND GRASSET, a young sculptor, one of the pensioners of the French Academy at Rome, died suddenly in that city at the age of twenty-eight. He was a native of Preuilly, where he was born June 26th, 1852, studied with Dumont, and took the Prix de Rome in 1878.

FRANÇOIS ETIENNE HERSENT, born at Paris, pupil of Couture, died lately at Fontaines-Plain-Pied, near Bourges, where he had lived in retirement the past twelve years. He was a nephew of the celebrated painter Louis Hersent, a member of the Institute, and devoted himself chiefly to painting battle-pieces.

TH. L'ALLEMAND, favorably known in Germany as a

portrait draftsman, died at Hannover in the month of October. He was born at Hanau in 1809, and studied at the Academy of Vienna.

LOUIS FÉLICIEN JOSEPH CAIGNART DE SAULCY, archæologist, numismatist, and orientalist, died lately at Paris. He was born at Lille, March 19th, 1809, and began life in the military service, but soon became known as a numismatist. In 1842 he was elected a member of the Academy of Inscriptions. In the year 1850 he visited Palestine, and since then his studies were mainly directed to the elucidation of Judaic and Phœnician antiquities.

CHARLES TIMBAL, French historical painter, born at Paris in 1822, died on Nov. 20th, after a painful surgical operation. He studied with Drolling, and first exhibited at the Salon in 1847, painted one of the chapels at St. Sulpice, obtained several medals, and was made a member of the Legion of Honor. He was also a good writer upon art, and a great lover of the works of the old masters. His collection of old Italian paintings passed into the hands of M. Gust. Dreyfus in 1871.

G. E. TUSON, the painter of *The Reception by the Sultan of the Corporation of Manchester*, in the new Town Hall of that city, died lately at Montevideo.

RESTORATIONS, ETC.

ST. MARK'S, VENICE.—In spite of Mr. Stillman's assertions, lately quoted from *The Nation*, that the church of St. Mark's is in good hands, the English committee continue to sound the alarm, and have recently issued a report which closes as follows:—"The committee now appeal to all those who sympathize with their object to join them. It is of great importance that when they venture to speak they should do so in the name of a large body of those most entitled to give an opinion, and therefore most likely to be listened to on such a subject; and the Honorary Secretary [Mr. Henry Wallis, 9 Buckingham Street, Strand, W. C.] will most gladly receive the names of all who may be disposed to join them in their endeavors."

THE CHÂTEAU DE BLOIS is undergoing repairs, with the approval of the "Commission des Monuments Historiques," under the direction of M. de Baudot, architect.

MISCELLANEOUS.

A NEW ENAMELLING PROCESS.—Dr. Gehring, of Landshut, Germany, has discovered a new method of enamelling on iron, stone, and cement, which, according to a writer in the *Kunst Chronik* of Nov. 18th, opens entirely new possibilities for mural painting. The scale of colors at the command of the painter is said to be very rich, and it is claimed that the indestructibility of the results reached has already been proved by experiment. The enamel can be laid and fixed upon the walls of buildings with the same ease as upon small objects in the studio.

THE BARON CHARLES VON ROTHSCHILD, of Frankfort-on-the-Main, is reported to have bought a marvellously wrought silver-gilt cup by Wenzel Jamnitzer or Jamitzer, at the enormous price of 750,000 or 800,000 francs. This is the celebrated table ornament which was until lately deposited by the Merkel family, its owners, in the Germanic Museum at Nuremberg, whence it was suddenly removed to the great indignation of the friends of the institution.